



DEPARTMENT OF MUSIC

Presents in Alumni Recital

Aaron Keister
Trombone

Dan Umholtz
Piano

Saturday, April 20, 2024 at 7:30 p.m.

HIGH FOUNDATION RECITAL HALL
CALVIN AND JANET HIGH CENTER FOR WORSHIP AND PERFORMING ARTS

Program

Concerto for Alto Trombone (1769)Johann Georg Albrechtsberger
I. Allegro Moderato (1736 - 1809)
II. Andante
III. Allegro Moderato

Piccolo Concerto in C Major, RV 443 (1728)Antonio Vivaldi
Largo (1678 - 1741)
arr. Robert Elkjer

Sequenza V for Solo Trombone (1966)Luciano Berio
(1925 - 2003)

Intermission

Choral Cadence et Fugato (1950) Henri Dutilleux
(1916 - 2013)

Alien Loop de Loops (2015)..... Howard Buss
(b. 1951)

Blue Bells of Scotland (1899)..... Arthur Pryor
(1869 - 1942)

The **Concerto for Alto Trombone** was written by Austrian composer and organist J.G Albrechtsberger in the 18th century. He was regarded as one of the best organists in the world by many including Mozart. Additionally, he was a respected teacher of counterpoint, such that Beethoven would eventually become one of his pupils. For most of his life, he worked as an organist of the Viennese Court and Head Director of Vienna's illustrious St. Stephan's Cathedral. Though Albrechtsberger primarily focused on counterpoint style in his later compositions, this concerto reflects a more 'galant' style. The melody is singular and unmoved in the voicing, and both the trombone and accompaniment perform "frilly" ornaments characteristic of the Late Baroque era. Since prominent trombone parts in the orchestra setting were slightly more common at the time, this piece is a rarity among 18th century trombone solo repertoire.

When Antonio Vivaldi wrote his **Piccolo Concertos**, he was working as a music director for the *Ospedale della Pietà*, an orphanage for girls that functioned like a cloister. Vivaldi trained these young girls intensely, allowing them to sing, play instruments, and even conduct ensembles before a live audience. During this time in his life, Vivaldi wrote recorder, cello, bassoon, oboe, flute, and many violin concertos. He also wrote 3 concertos for "flautino," which would be probably known as a "sopranino recorder" today. Once the transverse flute was developed in the late 18th century, however, Vivaldi's concerto was updated and modified to accommodate the piccolo we know today. This particular movement adopts a slow, lilting style taken from the "siciliana," a popular folk dance that originated in Sicily during the Baroque period.

Robert Elkjer is a composer, arranger, and brass musician from San Rafael, California. He arranged Vivaldi's Piccolo Concerto for Joseph Alessi, principal trombonist of the NY Philharmonic in 2011.

The **Sequenza V for Solo Trombone** could be described as half music, half theatrical act. Luciano Berio was an experimental composer from Italy who incorporated many unusual sounds and techniques in every one of his 14 Sequenzas, each written for different solo instruments. In this piece for trombone, Berio took inspiration from Grock, a clown who gained immense popularity in Europe during the early 20th century. Berio, who happened to be neighbors with this famous clown in his hometown of Oneglia, incorporates many of Grock's stunts and traits into this composition. This can be interpreted through the extended techniques of the performer, which includes: multiphonics, the act of singing and playing simultaneously; physically moving around on stage; and articulating, through different mediums, Grock's trademarked phrase, "WHY?" The piece is separated into two sections. First, the performer explores the theatrical, sporadic nature of the performer; they bend up and down while playing a flurry of "random" notes and vocal sounds before uttering "WHY?" The piece then takes a more somber tone as the performer turns inward, producing long draws and noises as if they are having a dialogue with themselves. This piece is meant to depict a wooden performance feeling that explores the duality of both the "comical" and "pensive" sides of clowning.

Choral Cadence et Fugato was written by French composer Henri Dutilleux, a contemporary of the late Impressionistic composers, Debussy and Ravel. This time period lent itself to composers exploring chromatic harmonies and wavering tonal structures but also took inspiration from the newly developing jazz style of that era. Particularly in French music, jazz rhythms and chords found their ways into classical compositions, and this piece grants no exception. First, the piece starts out with lush piano chords veiled by a dreamlike melody from the trombone. This is followed by an improvisatory cadenza, where the trombone builds phrases of increasing intensity over a piano tremolo, foreshadowing the fugue section ahead. The piano starts the melody of the fugue before the trombone and piano pass the lead voice back and forth. Much of the said jazz style can be heard in this section, especially through syncopated rhythms and frequent use of angular note intervals.

Alien Loop de Loops is the imagining of an alien spacecraft flying over an open air show. As the title suggests, this composition takes sound loops and grooves from classic rock band instruments and electronic effects, producing a steady yet playful accompaniment track over the soloist. The composer Howard Buss is an American contemporary composer who writes in a variety of styles for all instruments and has garnered critical acclaim for his work. This particular piece was selected as the winning piece for the 2015 American Trombone Workshop Composition Competition.

Arthur Pryor was a highly successful trombone virtuoso who performed with and directed the Sousa Band at the turn of the 20th century. It's claimed that he estimated having performed 10,000 solos during his entire career. He was likewise a prolific composer, and many of his most recognizable tunes have become staples of the trombone solo repertoire. **Blue Bells of Scotland** is among the most recognizable of his songs, and contains highly virtuosic passages for the soloist. Taken from the original English folk song of the same name, Pryor writes the original song and follows it with variations, all of which increase in virtuosity before the piece closes with a rousing finish.